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ABSTRACT

Developed for elementary school children, this unit is designed to teach about Mexican American culture through the study of holidays celebrated throughout much of Latin America and the southwestern United States. The unit describes and provides background information about nine Mexican American holidays. Among the activities included are the words and music to songs, and directions for making dishes and decorations typical of individual holidays. The nine holidays dealt with in the unit include: (1) January 6, El Dia de los Reyes (Day of the Kings); (2) February 2, Nuestra Senora de San Juan de los Lagos (Our Lady of San Juan de los Lagos, Mexico); (3) Cinco de Mayo (The Fifth of May); (4) September 16, Independence Day; (5) October 12, El Dia de la Raza (The Day of the People); (6) November 1-2, El Dia de los Muertos (Day of the Dead); (7) November 2, San Martin de Porres; (8) December 12, Our Lady of Guadalupe; (9) December 16-24, Las Posadas. A 17-item bibliography also is included. (DB)

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Mexican Celebrations

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by María Garza-Lubeck & Ana María Salinas

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Mexican Celebrations

by María Garza-Lubeck
and
Ana María Salinas

Latin American Culture Studies Project
Institute of Latin American Studies
The University of Texas at Austin

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TABLE OF CONTENTS

Foreword v

Introduction vii

EL DIA DE LOS REYES 1

NUESTRA SEñORA DE SAN JUAN DE LOS LAGOS 9

CINCO DE MAYO 13

16 OF SEPTEMBER 17

EL DIA DE LA RAZA 19

EL DIA DE LOS MUERTOS 23

SAN MARTIN DE PORRES 27

OUR LADY OF GUADALUPE 31

LAS POSADAS 45

Quick Reference List of Latin American Holidays 49

Footnotes 51

Bibliography 53

FOREWORD

One of the strongest and proudest features of our republic is its ethnic pluralism. Our cultural diversity is reflected in many different ways, from regional cuisine, music, and dress to differences in religion, speech, and patterns of behavior. One of the largest and culturally richest minority heritages in this country is that of the Hispano-American, many of whose ancestors were settled in the New World long before the Pilgrims landed at Plymouth.

This unit is designed to teach students something about the Latin American heritage in general and the Mexican American heritage in particular through the study of holidays celebrated throughout much of Latin America and the southwestern United States.

This unit describes and provides background information about nine Mexican and Mexican American holidays. The kit includes songs, directions for making dishes and decorations typical of individual holidays, and other items. The nine holidays dealt with in the unit include: 1) January 6, El Día de los Reyes (Day of the Kings); 2) February 2, Nuestra Señora de San Juan de los Lagos (Our Lady of San Juan de los Lagos, Mexico); 3) Cinco de Mayo (The Fifth of May); 4) September 16, Independence Day; 5) October 12, El Día de la Raza (The Day of the Race); 6) November 1-2, El Día de los Muertos (Day of the Dead); 7) November 2, San Martín de Porres; 8) December 12, Our Lady of Guadalupe; 9) December 16-24, Las Posadas. Also included is a quick reference list of holidays celebrated throughout Latin America.

This unit reflects just one small part of the rich Latin American cultural milieu. However, to the extent that the study of these holidays awakens or strengthens an interest in cultural and ethnic pluralism, one of the most positive features of the American national tradition will thereby be reaffirmed.

Edward Glab, Jr.
Director
Latin American Culture
Studies Project

INTRODUCTION

Grade Level Adaptable for all grades

Objectives

1) To acquaint the students with the major Mexican holidays and celebrations
2) To develop individual and group research and oral presentation skills
3) To develop tolerance and appreciation for cultural diversity through the study of a minority cultural heritage

Teaching Suggestions

Teaching suggestions for the elementary level are included with each description of the nine holidays. Remember that all illustrations can be reproduced without permission and passed out to your students for coloring.

At the junior and senior high school levels, you might want to organize this unit around individual or group research projects that could be presented in class. Students might want to make an oral report or perhaps perform some of the mini-dramas and songs associated with individual holidays. Other students might want to try their hand at preparing some of the dishes typical of the various holidays described in the unit. Encourage your students to combine as many elements (audio-visual, song, dance, acting, etc.) as possible in their presentations in order to bring them to life. Not only will this be educational, but fun as well.

Resource Materials

Milne, Jean. Fiesta Time in Latin America. Los Angeles: Ward Richie, 1975.

Gorena, Minerva. Information and Materials to Teach the Cultural Heritage of the Mexican American Child. Austin, Texas: Dissemination and Assessment Center for Bilingual Education, 1976.

Additional materials are listed in the bibliography at the end of this unit and others should be available in school libraries as well as public libraries. Be sure to check all resources for possible information: books, encyclopedias, magazines, filmstrips, transparencies, etc. Many libraries maintain a vertical file composed of newspaper and magazine clippings. Encourage the students to utilize this resource.

EL DIA DE LOS REYES

Significance

A major holiday that is an integral part of Navidad (Christmas) is El Día de los Reyes, the Day of the Kings, or Epiphany. This religious festival commemorates the homage paid to the infant Jesus by the Three Kings from the Orient. It is costumary to exchange gifts on this day, the sixth of January.

Background Information

On the eve of the Epiphany, Latin American children eagerly position their shoes on balcony ledges or on door thresholds. They awake the next morning to find their shoes filled with small toys, fruit, and candy. The day-long festivities continue with the breaking of the traditional piñata. "Sometimes a crown-shaped pastry (a rosca) is served, and inside it is baked a doll representing the baby Jesus. Each child hopes that his piece will be the lucky one."[1] Consumption of the rosca has a different connotation for adults. The person who finds the baby Jesus in his serving is obligated either to host a party or to provide some sort of treat for the rest of the participants.

The celebration of El Día de los Reyes features many common elements throughout Latin America. However, many unique elements are found in individual countries. For example, in the Dominican Republic the Orient figures very prominently in a parade held in Santo Domingo. Platoons representing Egyptians carry incense through the streets, followed by elaborately dressed sword-bearers. The highlight of the parade occurs at the end of the procession, when the Three Kings appear, bearing gifts for the Christ child.

A parade is also held in Venezuela in which the kings travel on horseback and toss candy and small toys to children along the way. Music accompanies this spectacle, which finally culminates in a designated church with the offering of a special mass.

Festivities in Sicuani, Peru are expanded to meet the traditions of the local population. ". . . the three Indians masked and costumed to represent the white, black, and Indian king, run a race on spirited horses. If the white one wins there will be bad crops and hunger; if the black one comes in first there will be epidemics. When the Indian king wins there is great rejoicing, for it is a sign of good crops and prosperity."[2]

The small town of Tobatí in Paraguay stages a religious procession

with music. A unique element in the celebration of this event is the apparition of masked clowns called negritos or cambá ra' angá. They symbolize grotesque or whimsical animals, humans, or anthropomorphic creatures. Identification of the actual persons in these clown costumes is a strict taboo. Great pains are taken so that the head and limbs of the persons are totally concealed. Only males are allowed to participate in this aspect of the celebration. The clowns walk and dance along the procession route, talking, singing or telling obscene jokes in disguised voices. Because of their general vulgarity they are denied entrance into the procession's destination, the church.

A local variation and interpretation of El Día de los Reyes also occurs in the Mumba meu boi pageant in Brazil. It features a combination of African, Christian, and Indian symbolism. The pageant has evolved in such a way that today the principal character, the Apostle Matthew, slays a wooden ox. The vaquero (cowboy) sings a mourning song and distributes parts of the animal's body to the rest of the cast. There follows a symbolic communion and oxen's rebirth.

Haitian celebrations include individual parties in which the traditional Twelfth Cake is served. A bean is baked in the cake. The person who finds the bean in his serving becomes royalty for the evening. He or she chooses a mate and issues directives that must be obeyed. Merriment is the royal couple's only responsibility.

Rosca de Reyes[3]

January 6 - Twelfth Night, Epiphany, Kings' Day, Día de los Reyes - the date on which the Three Kings came to visit the Infant Jesus with their gifts, is a traditional gift-giving holiday in Mexico. It is also traditional to serve the Rosca de Reyes, which has a tiny china doll, representing the Infant, baked in it. Although in many countries it is simply considered good luck to get the piece of cake with the doll in it, it is sometimes believed as well that, if a girl gets it, she will be married within a year. Mexico, however, has a further refinement. Whoever gets the doll figure is obliged to give a party on February 2, Candlemas Day, regarded as the special day of godparents.

1 package active dry yeast or 1 cake compressed yeast
grated rind of 1 lemon

1/4	cup lukewarm water	1 1/2	cups mixed, chopped candied fruits and peels
2 1/2	cups all-purpose flour	1	tiny china doll
1/2	teaspoon salt	1	cup sifted confectioner's sugar
1/4	cup sugar	2	tablespoons light cream
2	eggs, well beaten	maraschino cherries cut in half	
4	egg yolks		
1	stick (8 tablespoons) butter, at room temperature		

Sprinkle active dry yeast or crumbled compressed yeast over lukewarm water to soften. In a large bowl, mix half of the flour with the salt, sugar, eggs, egg yolks, butter, grated lemon rind, yeast, and water, beating until well blended. Dust 1 cup of the fruits and peels with flour, and combine with the yeast mixture. Add the remaining flour, and mix to a soft but not sticky dough, adding a little more flour, if necessary. Turn onto a lightly floured board, and knead until smooth and satiny - about 5 minutes. Shape into a ring, tucking the china doll into the dough. Place on a greased baking sheet, cover with a cloth, and leave in a warm place to double in bulk, 2 hours or more.

At this point, brush the ring with melted butter, place in a preheated 350° F. oven, and bake for 30 minutes. Allow to cool.

Mix the sifted confectioner's sugar with the light cream, and spread over the ring. Decorate with the remaining 1/2 cup fruits and peels and with the halved maraschino cherries.

Activities

1. Have a play in which children play the roles of the Three Wise Men.
2. Discuss the three gifts that the Wise Men brought - gold, frankincense and myrrh. Are these gifts readily available today?
3. Discuss the offerings that people take to the nacimientos.
4. Read the story of the origin of the poinsettia or nochebuena from Brady.
5. Make poinsettia's using construction paper.
6. Make books for the library corner on Christmas foods, the poinsettia, the nacimientos. Illustrate them.
7. Make a codex or small book using amate paper (soak grocery bags in water, crumble and wring dry, place on smooth surface and brush with watered-down black tempera paint, set paper out in the sun to dry) depicting the story of the Three Wise Men's journey to Bethlehem.
8. Make a piñata (Information and Materials to teach the Cultural Heritage of the Mexican American Child, 65-67).
9. The Wise Men were from the Orient. Where is the Orient? Have the students research the significance of the Orient during Biblical times.
10. Show a world map and lable the area that is called the Orient. What distance was traveled from the Orient to Bethlehem?

11. Compare modes of transportation used by the Three Wise Men used in the processions in various countries.
12. Show a picture of the wardrobe worn by the Wise Men. Why were they dressed in that manner?
13. What is the scientific explanation for the bright star that was guiding them?
14. What devices do people use today to guide them on journeys?
15. Compare the different celebrations for Día de los Reyes by illustrating them, labeling the countries where they occur and writing stories.

Echen confites y canelones[5]

No quiero oro ni quiero plata,
yo lo que quiero es quebrar la piñata.

Echen confites y canelones
pa' los muchachos que son muy tragones.
Echen confites y canelones
pa' los muchachos que son glotones.

Tra la la la la la, tra la la la la la
tra la la la la la la la la, tra la la la la la,
tra la la la la la, tra la la la la la la la la
la la la.

Y que les sirvan ponches calientes
a las viejitas que no tienen dientes.
Y que les sirvan ponches calientes
a las viejitas que no tienen dientes.

Andale, Chón, sal del rincón
con la canasta de la colación.
Y no te escondas en la cocina
o ya verás con mi tía Josefina.
Y no te escondas en la cocina
o ya verás con mi tía Josefina.

Andale, Nacho, no te dilates
con la canasta de los cacahuates.
Y no te pierdas en el camino
ni le rebajes al dulce y al vino.
Y no te pierdas en el camino
ni le rebajes al dulce y al vino.

Tra la la la la la, tra la la la la la,
tra la la la la la la la la, tra la la la la la,

tra la la la la la, tra la la la la la la la la
la la la.

Echen confites y canelones[6]

No quie ro o ro ni quie ro
pla ta. Yo que quie ro es que brar la pi
ña ta. E chen con fi tes y ca ne
lo nes pa' los mu cha chos que son muy glo
to nes.

¡Dale! ¡Dale!

¡Dale! ¡Dale! ¡Dale!
No pierdas el tino,
mide la distancia que
hay en el camino;

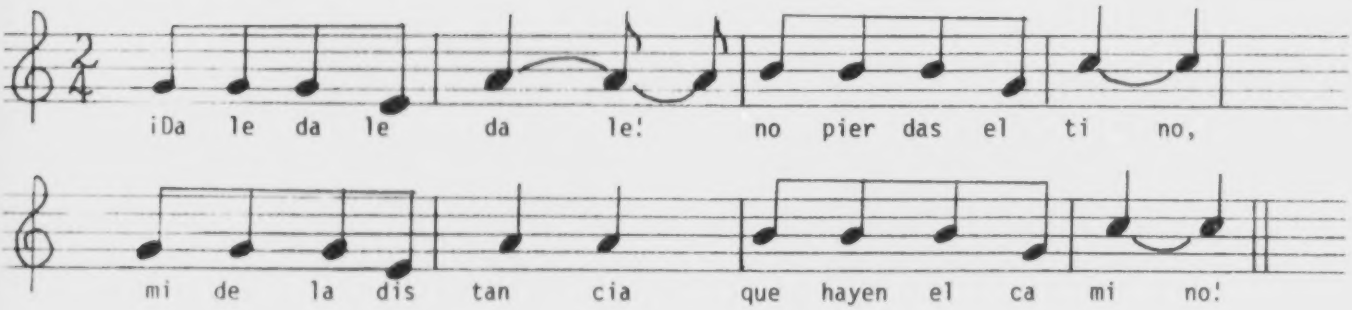
que si no le das,
de un palo te empino,
porque tienes cara de
puro pepino.

Hit it! Hit it!
Don't lose your skill,
Measure the distance
in between;

If you don't hit it,
I'll whack you with the bat,
Because you are a pickle-face!

(The English is a literal translation, not to be sung.)

¡Dale! ¡Dale! [7]



Día de Reyes (6 de enero)[4]

NUESTRA SEÑORA DE SAN JUAN DE LOS LAGOS

Significance

On February 2, Our Lady of San Juan is honored throughout Mexico. In the Southwest people travel to San Juan, Texas, or San Juan de los Lagos, Mexico, to honor her.

Background Information

The Franciscan monks were the first to bring the image of Our Lady in statue form to Mexico.

In 1623, a miracle that took place brought the image back from oblivion. In a dangerous act performed by a family of Puppet Players that took place in the middle of the plaza in the town of San Juan de los Lagos, a young girl died when she fell over sharp-bladed swords. The whole community felt very sorry for the family. An Indian woman who was deeply devoted to Our Lady remembered that the statue of the Virgin was in the hospital chapel. She got the statue and placed it in the arms of the dead girl. After a few moments the young girl came back to life.

From this and other events that followed, devotion to Our Lady spread. Several chapels were built, and in 1769 the present shrine was completed and blessed after 37 years of construction. This shrine is located at San Juan de los Lagos, Jalisco, Mexico.

The image of Our Lady of San Juan de los Lagos represents the Virgin Mary and her Immaculate Conception.

On June 24, the Feast of San Juan is celebrated in San Juan, Texas. People from throughout the United States travel to pay homage to the Virgin. The Virgin is now housed in an auditorium because the San Juan Bautista Church was intentionally destroyed on October 23, 1970. An ill man took a private plane and plowed into the church. Fortunately, no one was hurt. The Virgin was saved and the mass media reassured the people that the Virgin was intact. A new church will be built.

Corridos are written about many events and the destruction of the San Juan Church is such an event.

Celebrations

In both San Juan, Mexico, and San Juan, Texas, the Virgin goes out on procession. She is carried under a canopy of silver cloth with gold fringes. A fiesta follows the procession.

Activities

1. Take a poll of the room, grade level, and/or school and find out how many children are named Juan or Juanita.
2. Take a map of Mexico and a map of Texas. Discuss distances between San Juan, Texas, and San Juan de los Lagos, Mexico. Why are there two different places of worship for the same Virgin?
3. Visit the churches in the city and area and find out how many have the statue of Our Lady of San Juan.
4. Equip children with a cassette and interviewing skills and interview community people on their journeys to San Juan and their reasons for going there.
5. Take cassette recordings and make mini-books of interviews. Illustrate them. Put them in the school library.
6. Have a Sharing Session where children and parents share their experiences at San Juan de los Lagos, Mexico, and/or San Juan, Texas.
7. Compare the celebrations for Our Lady of San Juan with another saint that is well known in the area.
8. Listen to the corrido about the destruction of Our Lady of San Juan Church in San Juan. (Colores del Valle, II, p.41) Have children illustrate it. Make illustrations into a booklet.
9. Have children compose a song, poem, corrido to Our Lady of San Juan.
10. Videotape the procession of the Lady of San Juan.

Corrido de la iglesia de San Juan[8]

Viernes 23 de octubre
del presente al mediodía,
a la iglesia de San Juan
un avión la destruía.

Fue Alexander el piloto,
que Dios escuche sus quejas
porque dejó sin santuario
a todo el Valle de Texas.

Poco antes al aeropuerto
de McAllen advertía,
que a la escuela o a la iglesia
de San Juan las destruiría.

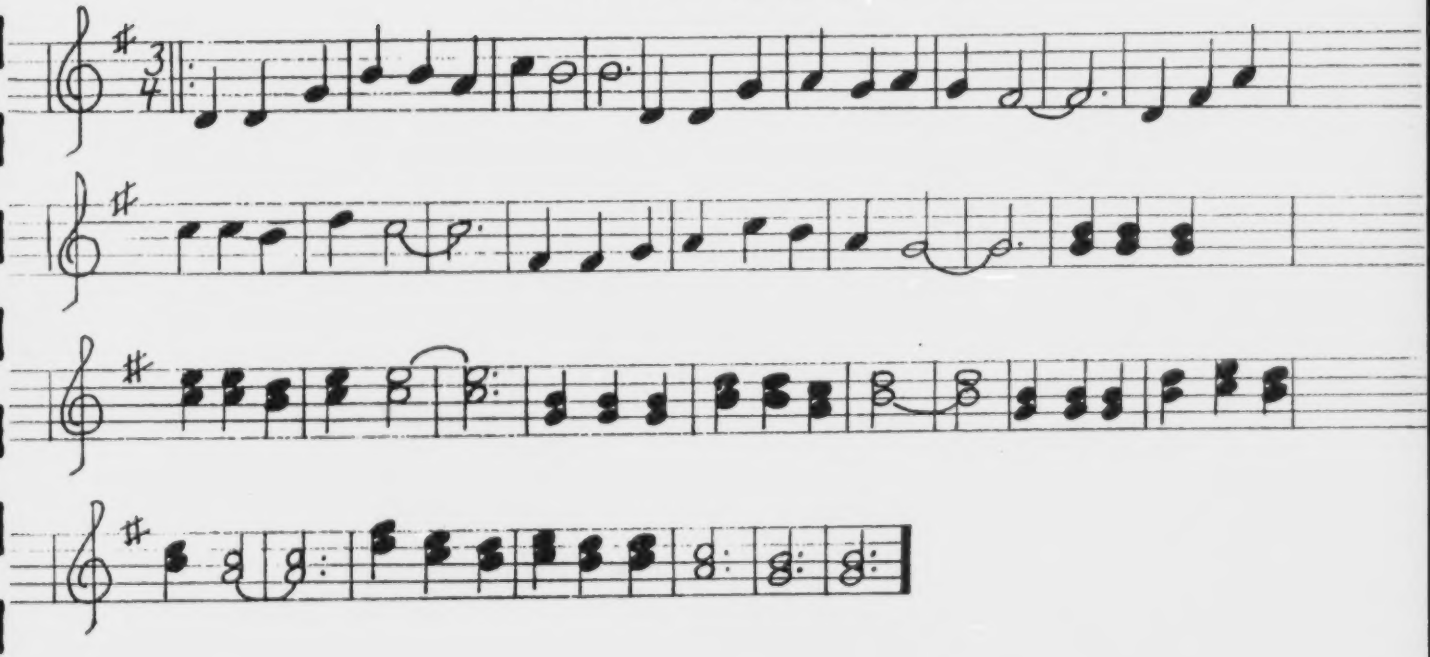
Al estrellar la avioneta
por la parte del altar,

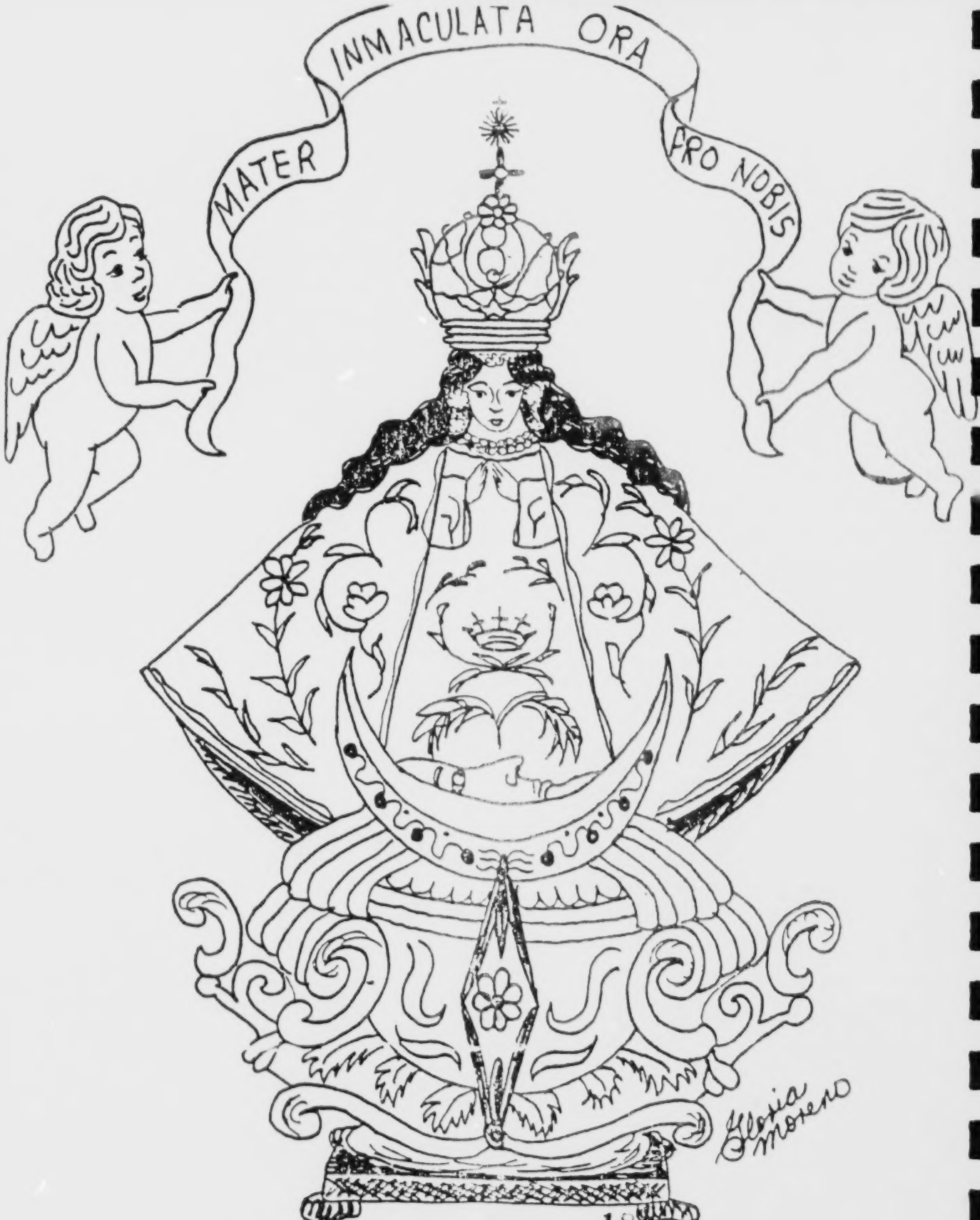
el techo se vino abajo
todo se empezó a incendiar.

A los niños de la escuela
sacaron del comedor,
monjitas, padres y el pueblo
se confundían de terror.

La cruz, la torre y campana
allí, están en su lugar
pidiéndonos que la iglesia
volvamos a levantar.

Corrido de la iglesia de San Juan[9]





Nuestra Señora San Juan de los Lagos

CINCO DE MAYO

Significance

One of the major patriotic holidays celebrated in Mexico is Cinco de Mayo, the fifth of May. On this date in 1862, the French Army was routed at Puebla by a small troop of soldiers under General Ignacio Zaragoza.

Background Information

"At that time, Mexico's reputation in the world was low because of its bad government officials. First, these officials advertised the riches of Mexico to the world. These descriptions attracted the interest of the great European powers. Then, these Mexican officials provided the excuse for foreign intervention by suspending temporarily the payment of debts contracted with England, France, and Spain. When Mexico did not pay, these countries demanded money or territory as a guarantee against future payment. The English were not interested in territory; they were interested in recovering their money. They did not care who recovered it for them. The dispute among the powers was over who should do the 'recovering.' The choice was between Spain and France. Spain, having lost Mexico early in the century, was the more determined to intervene. But Napoleon III of France saw in Mexico what he thought was an easy way to add lustre to the French arms. From intervention, he could come away with part of Mexico's national territory -- Sonora and Lower California -- where a French colony could be established. Further, he could establish a monarchical government in Mexico."[10]

Celebration

A re-enactment of the battle of Cinco de Mayo is an annual event at Peñón, located near the central airport of Mexico City. The peñón (big rock) from which the city gets its name represents the forts of Puebla. The main plaza, adjacent to it, hosts the play. Native people in splendid costumes and riding magnificent horses portray the principal characters of Zaragoza, Porfirio Díaz, Negrete, and Lorencez. The cavalry and infantry are likewise represented. The degree to which historical accuracy is attained is evident in the significant portrayal of Las soldaderas, women who followed the men into the battle field, tending wounded, providing food, performing needed tasks, and many times even fighting side by side with their men.

At Peñón, as in most Mexican cities, Cinco de Mayo is also celebrated with numerous fiestas.

Activities

1. Set up a world map. Label Mexico, France, England, and Spain.
2. Make dioramas depicting the Cinco de Mayo battles.
3. Have children make a mural in the hallway depicting Zaragoza and Lorencez.
4. Develop a time line depicting 1810 and 1862.
5. Have a discussion on how the battles of September 16, 1810, and May 5, 1862, were alike. How were these battles different?
6. Discuss the type of warfare. How was the role of women important in this battle? Is this a common phenomenon?
7. Name some nations today that are fighting for their independence. What tactics are being used?
8. Display pictures of Hidalgo, Juárez, Zaragoza, Lorencez, and Maximilian and have students identify and describe each individual.
9. Ask students to sequence pictures correctly.
10. Play a game of "I Spy." I spy a young man dressed like a charro leading soldiers to war. Who is he?

Ignacio Zaragoza

Ignacio Zaragoza, a native Texas, was born in Presidio La Bahia (Goliad), Texas. After the massacre at Goliad during the Texas Revolution, he left Texas and later joined the Mexican army. He was the Mexican commander at the battle of El Cinco de Mayo. Today Zaragoza's birthplace in Goliad is a state park that houses a monument to this great hero.

Ignacio Zaragoza

16 OF SEPTEMBER

Significance

Mexico began its long struggle for independence from Spain on the evening of September 15, 1810, under the leadership of Father Miguel Hidalgo. September 16 is Mexico's Independence Day.

Background Information

The spark for Mexican independence from Spain was ignited by Miguel Hidalgo y Costilla, a Roman Catholic priest. On the night of September 15, 1810, Doña Josefa Ortiz de Domínguez hurridly sent a secret message to Miguel Hidalgo about a government plot to thwart a revolutionary movement that he and many others were organizing. In order to prevent this intervention and to warn his followers, Father Hidalgo rushed to his church in the little town of Dolores and rang the church bells to summon his people. Then he gave the Cry of Independence, El Grito de Dolores: ¡Viva México! ¡Viva la Virgen de Guadalupe! ¡Abajo con los gachupines! Long live Mexico! Long live the Virgin of Guadalupe! Down with the gachupines (Penninsula-born Spaniards)! Despite problems of nebulous leadership, scarce equipment and ammunition, and poorly trained troops the Mexican struggle for independence had begun. Hidalgo himself was captured and was publicaly executed at Chihuahua on July 30, 1811.

The next man to lead the fight for independence was also a priest, José María Morelos. After many victories, Morelos declared Mexico independent. An enlightened liberal concerned for the common man, Morelos's reforms were too sudden and far-reaching. He advocated 1) equal rights for all races, 2) an end to the special rights of the Army and the Catholic Church, and 3) the breaking up of large estates into small farms for all people. Because of this he lost crucial support. In 1814 he was captured and shot.

Political chaos and instability continued to plague Mexico. Independence from Spain was finally achieved in 1821 after a Spanish general, Agustín de Iturbide, joined his army with the forces of revolutionary Vicente Guerrero.

Celebrations

On the evening of September 15 the President of Mexico stands on the balcony of the National Palace and gives a new version of El Grito de Dolores. The President shouts: "Mexicans, long live our heroes! Long live independence!

Long live Mexico!" The President then rings the original bell that Father Hidalgo rang. All over the country churchbells are rung, people blow horns, streamers and confetti are thrown in the air. The Zócalo in Mexico City is the scene of a huge fireworks display. An impressive military parade with public ceremonies is held at the Monument to Independence on the 16th of September.

"In the towns of Querétaro, San Miguel de Allende, and Dolores Hidalgo the entire historical episode is re-enacted beginning in Querétaro, where Doña Josefa (the wife of the corregidor mayor and herself a plotter) was held prisoner."[11] The message that the plot has been discovered is sent with a runner to San Miguel. From here, Captain Ignacio Allende sends the information to Padre Hidalgo in Dolores.

Activities

1. Compare the leaders of the independence movement of the U.S. and those of Mexico.
2. Discuss the type of government that was set up after independence.
3. Discuss the role of Doña Josefa de Domínguez, la corregidora (wife of the mayor).
4. Make a time line. Include the Grito de Dolores, Hidalgo's capture and death, Morelos's death, Iturbide's government.
5. Make a mural showing Father Hidalgo with his banner.
6. Make a bulletin board with pictures of Hidalgo, Morelos, Guerrero, Iturbide. Write statements about each man. Have children match them.
7. Play "Who Am I?"

   I am the wife of the mayor.
   I am locked in my room.
   I sent a message to warn Hidalgo.
   Who am I? (Doña Josefa.)
8. Pretend you are Doña Josefa. Keep a diary of the events that are taking place.

EL DIA DE LA RAZA

Significance

October 12th is the Day of the Race or El Día de la Raza. Celebrations are held throughout Mexico, the rest of Latin America, and the southwestern part of the United States.

Background Information

October 12th is not known as Columbus Day in Mexico, the rest of Latin America, and the U.S. Southwest. It is called El Día de la Raza. La raza (the race) symbolizes la mezcla (the mixture) of the peoples (European, Black, Indian, Spaniard, and mestizo) that has created the "Latin American."

In the southwestern United States of America, the Chicano movement has given the word raza a new definition that in effect symbolizes the awareness of the need for social, economic, and political progress.

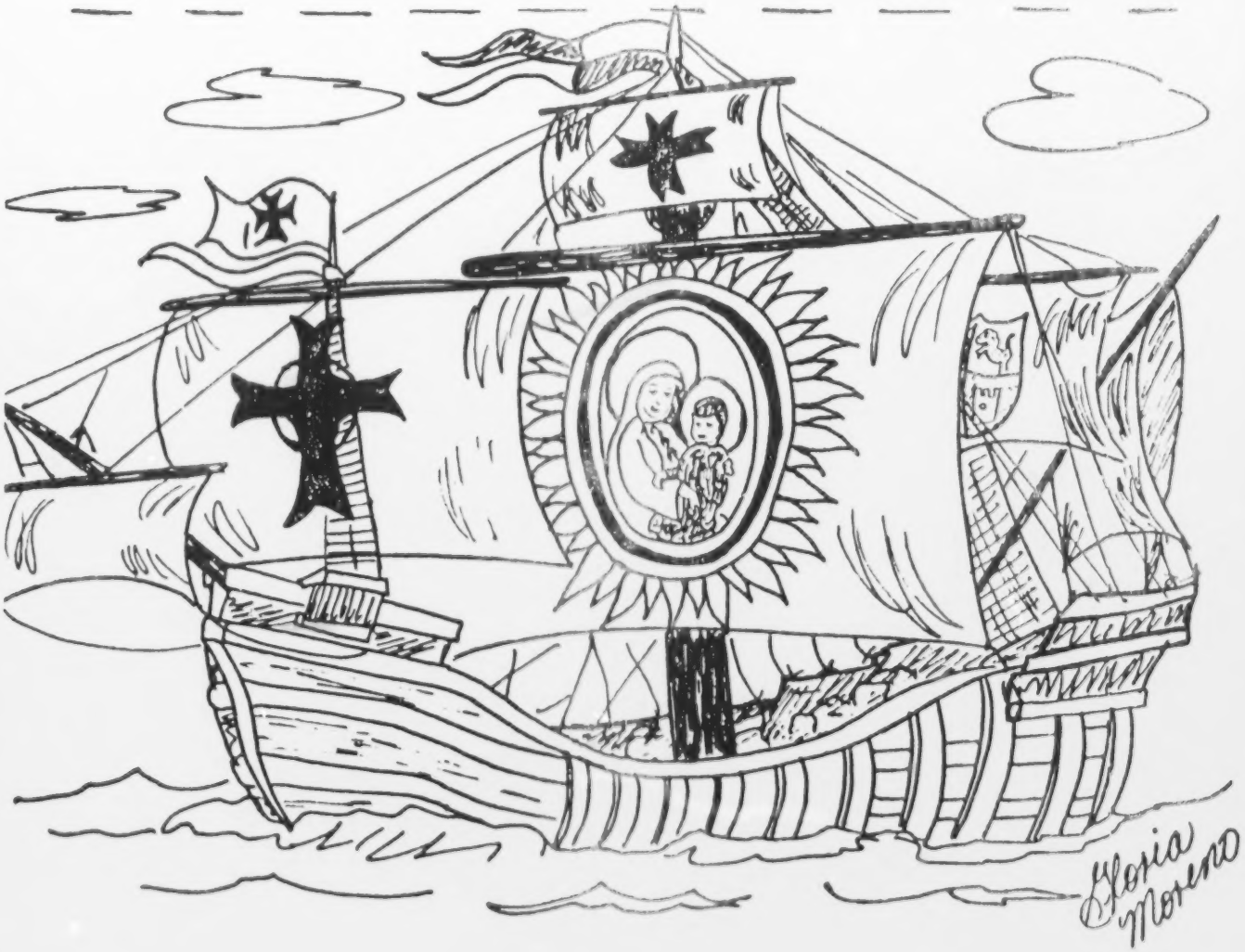
"The flag used for this day is white with three purple crosses and the sun in the center cross. The crosses represent Columbus's three ships. The sun symbolizes the light of civilization that Spain brought to the New World."[12]

Celebrations

Banquets, parades, speeches, dances, and art exhibitions are held.

Activities

1. Show maps of Spain, Mexico, and the United States.
2. Discuss and illustrate the products that the Indians gave to the Spanish.
3. Discuss and illustrate the products that the Spaniards brought with them.
4. Look at the Monument to La Raza and Cristóbal Colón in Mexico City.
5. Discuss the use of monuments to commemorate events, ideas, and people.
6. Make a bulletin board showing the mixture of Indians and Spanish.
7. Make replicas of Columbus's ships using paper maché.
8. Make Día de la Raza flags.
9. Have a play which includes Columbus's voyage and landing.
10. Read poems and sing songs about Columbus and La Raza.
11. Have students illustrate poems and songs about Columbus and La Raza and have them share them.
12. Have students compose their own poems and songs about Columbus and La Raza.



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Yo Soy Chicano[13]

Chorus:
Yo soy chicano, tengo color,
Americano pero con honor.
Cuando me dicen que hay revolución
Defiendo me raza con mucho valor.

Tengo me orgullo y machismo,
Mi cultura y corazón,
Tengo me fe y diferencias
Y lucho con gran razón.
Chorus

Tengo todita me gente
Para la revolución.
Voy a luchar con los pobres
Pa' que se acabe el bolón.
Chorus

Tengo mi orgullo, tengo me fe,
Soy diferente, soy color café.
Tengo cultura, tengo corazón
Y no me la quita a mí ni un ladrón.
Chorus

Yo Soy Chicano[14]

EL DIA DE LOS MUERTOS

Siginificance

November 1st and 2nd is an important Mexican and Latin American holiday known as All Souls' Day. In Spanish, this two-day fiesta (celebration) is called El Día de los Muertos, the Day of the Dead.

Background Information

Perhaps the most fascinating Latin American holiday is that of El Día de los Muertos, the Day of the Dead. In Mexico, this celebration is one that embodies the primary elements of the Mexican psyche: religion, values, traditions, culture, customs, and philosophy. To the Mexican, death and the dead are very much a part of day-to-day living. Religiously, death is not seen as an end but as the beginning of an eternal life.

El Día de los Muertos is that time of year when the spirits of deceased loved ones return to their homes. This return is therefore the cause of great merry-making and jubilation. Parades are staged in which couples masquerading as skeletons dress up as bride and groom and cavort through the streets. Food such as pan de muerto (bread of the dead) and sugar-candy skulls with people's names on them are very popular and sold widely in candy shops. Toys dealing with death featuring skulls and coffins are also very popular.

Solemnity is also manifested in this holiday. Since this is a time for remembering the dead, church services, prayers, and lighting candles form a crucial part of the ceremonies. El Día de los Muertos is a holy day. Cemeteries are visited by whole families and all-night prayer vigils are not uncommon. Crosses made of marigold petals adorn many graves.

The custom of providing food for the dead is also important. If, for some reason, a family cannot reach the gravesite of the deceased, then food is placed on the family's home altar. Food is also laid out in churches for those souls who have no family to welcome them.

The offering of food, like the offering of flowers, is a symbol of love and respect. Many Latin American cultures also believe that the food will be a source of strength for the deceased, as it is for the living.

Celebrations

Similar to our celebration of Halloween, small boys in the town of Milpa Alta run through the streets with lighted jack-o-lanterns and receive pen-

nies from observers. Decorated lanterns are hung in trees to guide the dead back to their homes.

Satirical death advertisements, mock obituaries, and humorous poetry called calaveras (skulls) are widely circulated. Anyone can be the object of good-natured teasing or satirical admonition.

"Villages in Oaxaca are noted for their very unusual altars to the dead which sometimes fill almost an entire room. Long lengths of sugar cane are used in the decorations, and on various levels or steps of the altar designs are made in real or artificial flowers, maize, or cactus leaves. The tempting dishes on the altar are taken to the cemetery on the night of the second and left there for the dead."[15]

Activities

1. Initiate a class discussion about death and ask the students to voice opinions on why this is feared, why it is not talked about, why the dead are forgotten, etc. Elicit the students' response to the following observation: If our first tendency is to be appalled by this "macabre" custom, how can we rationalize the wide-spread sale of war toys and games in the United States and our own emphasis on violence in the movies and television shows?
2. The following anacdote reflects the dangers of insensitivity and misunderstanding that may occur when judging values of other cultures. Have the students role play and then discuss the content.

   Anglo to Mexican friend: José, why do you people do something so silly as to put food on graves? You know what a waste that is, the dead are not going to eat it!

   José: For the same reason that you people put flowers on the graves of your deceased. You know that the dead aren't going to smell them!
3. Divide the class into two groups. One group will be assigned the topic of Halloween, the other of El Día de los Muertos. Various members of the class may be allotted certain responsibilities:

   a) Historical research. Sample questions to be answered include: Where did the holiday originate? Why? How has it been celebrated? Is it celebrated that way today? How does this holiday vary in different countries?

b) Art work. The students will draw and prepare posters, murals, visuals (they also may cut from magazines or newspapers) that reflect their specific holiday.

c) Small dolls may be dressed up in typical costumes. The dress may be sewn or glued from scraps of material.

d) Craft work. Small toys, whistles, noisemakers, etc. may be made out of cardboard or balsa wood. Both materials may be glued or taped and then painted.

e) Preparing food common to both holidays. (This must be assigned as a home project.) The students may each contribute a small amount (25 cents) or they may wish to set up a booth and sell the food in school. Halloween treats may include candied apples, popcorn balls, marshmallow crispies, spiced cider. El Día de los Muertos food could include *pepitas, *dulce de calabaza (pumpkin candy), *pan de muerto, and cookies shaped like skulls containing the names of each class member. These should be prepared at home and brought to class. The food should be identified and explained to the class by the group members. ON A DESIGNATED DAY, EACH GROUP WILL PRESENT THEIR FINDINGS OR DISPLAY THEIR WORK.

*Recipes included in this unit.

4) From the public library or another source, obtain a copy of Stories That Must Not Die Vol. III by Juan Sauvegeau. Read the story, "A Watch from the World Beyond" to the class. Have the students discuss and answer the questions at the end of the story.

NOTE TO THE TEACHER: Resource people that may offer further information concerning the critical life event of death are:

Drs. Gloria Contreras and Jo Ann Sweeney
Department of Curriculum and Instruction: Social Studies
College of Education
University of Texas
Austin, Texas 78712

Recipes

Pepitas

pumpkin seeds (dried)
butter (melted)
salt

Combine seeds with butter and place in a flat baking dish. Sprinkle with salt and place in a 350 degree oven until brown.

Dulce de calabaza

1 5 lb. pumpkin (full ripe but not yellow)
5 cups sugar
1 Tbsp. baking soda

Pare pumpkin, cut into 2x4 strips. Mix soda with water and pour over strips. Let stand overnight.

Next morning, wash pumpkin in clear water several times, then boil in fresh water until tender but not soft. Next take it out and drop into ice-cold water and drain.

Boil sugar and one cup water for 10 minutes. Drop pumpkin in and cook slowly in covered pot until syrup is thick and clear. Remove pumpkin from the pot. Cool in dry place.

Pan de muertos

1/2 cup milk
1 tsp. salt
1 whole egg
1 egg yolk
1/4 cup sugar
1/4 cup shortening
2 3/4 cup flour
1 package cake yeast

Boil milk, remove from heat, and stir in sugar, salt, shortening. Add eggs and yeast and beat until well blended. Add flour and mix until moderately stiff. Turn on floured board and knead until dough is smooth. Cover with a damp cloth and let rest for 30 minutes. Cut dough in 3 equal pieces (set aside a small piece of dough to be used for the crosses) and roll into 3 twelve inch logs. Braid 3 logs together. Make 3 small crosses of the same size and place on top of loaf. Place loaf on cookie sheet and cover with a damp cloth. Let rise for 1 1/2 hours. Brush loaf with melted shortening and bake at 375° for 25-30 minutes. Brush loaf with melted shortening. Cool before slicing. Serve with coffee or hot chocolate.

SAN MARTIN DE PORRES

Significance

On November 2nd, San Martín is honored throughout Latin America and the American Southwest as the patron saint of the ill. Many people do him homage at Weslaco, Texas.

Background Information

San Martín de Porres was born in Lima, Peru, of a Spanish knight and an Indian woman from Panama. Having inherited the features and dark complexion of his mother, this half-caste son was seen with distasteful eyes by his father.

As a child, San Martín learned the profession of barber and then worked for a surgeon, learning about medicine and how to care for the sick.

At the age of 15, San Martín entered the Dominican convent in Lima. San Martín was a high exemplar of humility and virtue, and his charity knew no bounds. He cured the sick, fed the poor, and loved all God's creatures, even the mice that lived in the closet where the convent linens were kept.

San Martín died in 1639 and was beatified in 1873. On May 6, 1962, he was cannonized by Pope John XXIII.

Celebrations

At present, no celebrations are held but San Martín is becoming increasingly popular and undoubtedly celebrations will be held in the future.

Activities

1. Have the students make a comic strip on a character named Preguntón, who asks questions and receives answers on celebrations.
2. Record questions that students ask about events. Make them into a notebook. Add to it as questions arise.
3. Write a newsletter about upcoming events in the room, grade level, or school. Include a column entitled "María y David Preguntan" in which cultural celebrations are discussed.

   Why do parents travel to the valley (of Texas) to see San Martín?
   Parents travel to Weslaco because there is a church in his honor there.
4. Have the students relate their experiences when visiting the churches to pay homage to their patron saint.

5. How do you think San Martin felt when his father rejected him? Write your answers on the lines beside the picture.

San Martín de Porres

Gloria Moreno

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OUR LADY OF GUADALUPE

Significance

Mexico's most revered saint is Nuestra Señora de Guadalupe (Our Lady of Guadalupe). Her feast day on December 12th is celebrated throughout Mexico, the rest of Latin America, and the U.S. Southwest.

Background Information

The story of the Virgin of Guadalupe begins with an Indian named Juan Diego who was on his way to attend mass. When he approached the hill of Tepeyec (outside of Mexico City) he heard a voice call out his name. Upon turning in the direction of the voice, he saw a lovely lady. The lady said, "It is my desire that a church be erected on this site, where as God's mother I will show clemency to those who love and seek me and to everyone who asks for my protection."

When Juan Diego took this message to the bishop, the bishop would not believe him because it was impossible for a saint to appear to a poor Indian boy. Juan Diego returned to the same spot to inform the lady that the bishop had not believed him. The Virgin asked Juan Diego to return to see the bishop and repeat the same message. Although the bishop was kinder the second time, he still refused to believe Juan Diego and requested proof that the Virgin had appeared to him.

The Virgin sent the bishop the sign that he had requested. As Juan Diego stood before the bishop, he let the end of his tilma (cloak) slip from his hand and out of it fell a shower of roses. The bishop looked at the lovely roses and at Juan Diego's cloak, where a beautiful picture of the Virgin was imprinted, and he believed.

Today Juan Diego's cloak with its miraculous picture of Our Lady of Guadalupe hangs above the main altar of the Basilica of Our Lady of Guadalupe in Mexico City.

Celebrations

It would be unusual to find a town in Mexico that doesn't have a Guadalupe church. The twelfth of December is celebrated everywhere. The most impressive and carefully planned ceremony is held at the Lady of Guadalupe church in Mexico City. Thousands of Mexican and Catholic pilgrims travel there. The entire week preceding the twelfth is devoted to festivities and

sacrifice. In addition to people engaged in merry-making are the penitents who endure self-inflicted physical torment. Bystanders will frequently throw garments in the path of the penitents because it is believed that the blood of the penitent is sacred.

Booths sell a variety of items including "gorditas de la Virgen." These are little corn cakes made in the shape of the Virgin. Because of the great number of people, no one is allowed inside the church for more than a minute. At midnight, the Indian dancers begin performing.

"Since the Virgin is the patroness of the Indians, her day is celebrated throughout Latin America. In El Salvador the day is referred to as Día de los Indios."[16]

Throughout the southwestern United States, a misa cantada (sung mass) is held with mariachis. The traditional Mañanitas (good morning) is sung. A fiesta follows the mass.

Activities

1. Discuss children's names and how many were named for saints. Example: Lupita for Our Lady of Guadalupe.
2. Show the children a picture of the Virgin and ask them how they would describe it to someone. Make it a lesson for vocabulary development.
3. Make a scroll depicting the story of Juan Diego.
4. Go to the neighborhood store and see if the picture of Our Lady of Guadalupe is on any products. (e.g.: parches guadalupanos, candles, herbs)
5. Have the children retell the story. Tape it. Use the tape as an independent listening activity.
6. Sing Las Mañanitas, write it, and have the children illustrate it.
7. Videotape a pageant. Have the children dress in costumes. Have a procession and culminate activity with a pot luck supper.
8. Have the children compose a song, poem, and/or a corrido to Our Lady of Guadalupe.
9. Have a sharing session whereby the children share art work and literature related to Our Lady of Guadalupe.
10. Tape record the stories that parents and grandparents can share about this day. Write them, illustrate them, and make them into books.

Puppet Play[17]

Nuestra Señora de Guadalupe

SCENE ONE

The Virgin Appears

SETTING: A sloping hill with cacti and rocks.

ENTER JUAN

NARRATOR: This is Juan Diego. Juan lived many years ago in Mexico, just after the time of Cuauhtémoc and Cortés. His family was very poor. They were good people and the whole family loved each other very much.

JUAN WAVES TO THE CHILDREN

JUAN: ¡Hola, niños!

CHILDREN: ¡Hola, Juan!

NARRATOR: One day, Juan was going to church for his catechism lesson. He was climbing up the hillside on his way to catechism when suddenly...

ENTER THE VIRGIN SLOWLY

THE VIRGIN: Juan, my child, I am the Virgin of Guadalupe.

JUAN: Oh, my Lady, how can I serve you?

THE VIRGIN: Juan, I want you to go to the Bishop. Tell him that I want him to build me a church here on this hill.

JUAN: Yes, my Lady, I will gladly do that.

CURTAIN

PRIMERA ESCENA

La Aparición

DECORACION: Un cerro con nopales y piedras.

ENTRA JUAN

NARRADOR: Este es Juan Diego. Juan vivió en México hace muchos años, un poco después del tiempo de Cuauhtémoc y de Cortés. Su familia era muy pobre y muy humilde. Todos eran, muy buenos y se querían mucho.

JUAN SALUDA A LOS NIÑOS

NARRADOR: Un día, Juan iba a la iglesia a su clase de catequismo. Al subir el cerro, de repente...

ENTRA LA VIRGEN MUY DESPACIO

LA VIRGEN: Juan, hijo mío, soy la Virgen de Guadalupe.

JUAN: ¿Qué desea? ¿En qué puedo servirle?

LA VIRGEN: Juan, anda con el Obispo y dile que quierro que me hagan una iglesia aquí en este cerro.

JUAN: Sí, Señora, con mucho gusto lo haré.

TELON

SCENE TWO

Juan Goes to See the Bishop

SETTING: The church

SEGUNDA ESCENA

Juan va con el Obispo

DECORACION: la iglesia

THE BISHOP AND JUAN ARE TOGETHER AS THE CURTAIN OPENS

NARRATOR: Juan went to the Bishop.

JUAN: Sir, today I saw the Virgin of Guadalupe. I saw her up on the hill.

BISHOP: Now, Juan, you know that can't be true. You must be dreaming. The Virgin would never appear to you; why, you're just a little boy. Even I, the Bishop, have never had a vision of the Virgin. How can I possibly believe you?

JUAN: She wants you to build a church there on the hill.

BISHOP: Juan, I simply cannot believe you.

JUAN: But, Sir...

BISHOP: Listen, Juan, if the Virgin sends me some sign, then I will believe you; if she doesn't, then I really cannot believe what you tell me. Off you go now, and stop telling me these silly stories.

THE BISHOP CHASES JUAN AWAY

CURTAIN

EL OBISPO Y JUAN ESTAN EN EL ESCENARIO

NARRADOR: Juan fue con el Obispo.

JUAN: Padre, hoy vi a la Virgen. La vi arriba en el cerro.

EL OBISPO: Juan, no te lo creo. No puedes haber visto a la Virgen. Estás soñando. No se me aparece a mí, que soy el Obispo de la iglesia, mucho menos a ti.

JUAN: Ella quiere que le hagan una iglesia allí en el cerro.

EL OBISPO: Juan, no te lo creo.

EL OBISPO: Si la Virgen me manda algo, alguna seña, entonces sí, te lo voy a creer. ¡Ahora vete! ¡No digas más tonterías!

EL OBISPO CORRE A JUAN DE LA IGLESIA

TELON

SCENE THREE

Juan Asks for a Sign

SETTING: Back on the hillside

JUAN IS STANDING THERE SOBBING

NARRATOR: Juan felt very sad when he left the church. He went to the hillside once more to look for the Virgin. He was so sad that he was crying and crying.

THE VIRGIN APPEARS SLOWLY BEHIND JUAN

TERCERA ESCENA

Juan le pide una seña a la Virgen

DECORACION: Otra vez en la cuesta del cerro

JUAN SE ENCUENTRA SOLLOZANDO

NARRADOR: Juan se fue de la iglesia muy triste. Se fue otra vez al cerro a buscar a la Virgen. Estaba tan triste que lloraba y lloraba.

LA VIRGEN SE APARECE DETRAS DE JUAN

THE VIRGIN: Juan, my child, why are you crying?

JUAN: The Bishop chased me away. He He didn't believe that I had seen you. He said he would only believe me if I had some sign to take to him.

THE VIRGIN: Juan, my child, take him some roses.

NARRATOR: And with those words she disappeared. Juan was puzzled. No roses could grow among those rocks and cacti. Juan looked this way and that, and suddenly, as he turned around (roses appear on the hillside), he saw roses growing where there were none before. The Virgin had made them grow while he stood there looking! Juan picked the roses and put them in his cloak to take to the Bishop.

CURTAIN

LA VIRGEN: Juan, hijo mío, ¿Por qué lloras?

JUAN: El Sr. Obispo me corrío. Me dijo que usted le mandara algo para poder creerle, porque a mí no me cree.

LA VIRGEN: Juan, hijo mío, llévale unas rosas.

NARRADOR: Y con esas palabras se desapareció. Juan estaba confuso. Las rosas no podrían crecer entre las piedras y los nopales. De pronto, al voltear (rosas aparecen en la cuesta del cerro), Juan se sorprendió al ver rosas que crecían. Fue la Virgen la que las hizo crecer mientras Juan estaba viendo. Juan cortó las rosas, las puso en su tilma y se las llevó al Obispo.

TELON

SCENE FOUR

Juan's Cloak

SETTING: The church again, with the Bishop standing there.

JUAN ENTERS WITH THE ROSES HELD IN HIS CLOAK

BISHOP: Here comes that Juan again with his silly stories. What have you got there Juan?

NARRATOR: Juan was so scared that he couldn't say a word.

JUAN: Bbbbbbbb

NARRATOR: But as he stood there trying to talk, his cloak fell open. Out fell the roses . . . but even more wonderful, on his cloak was a beautiful picture of the Virgin of Guadalupe. She had sent this wonderful sign to Juan and to the

CUARTA ESCENA

La Tilma de Juan

DECORACION: El Obispo en la iglesia

JUAN ENTRA CARGANDO LAS ROSAS EN SU TILMA

EL OBISPO: ¡Ay, ay, ay! ¡Aquí viene Juan otra vez a molestarme! ¿Qué traes allí Juan?

NARRADOR: Juan tenía tanto miedo que no podía decir ni una palabra.

JUAN: Bbbbbbbb

NARRADOR: Al estar parado queriendo decir algo, Juan dejó caer su tilma. Todas las rosas cayeron al suelo. Al caer las rosas, se sorprenden al ver la imagen de Nuestra Señora de Guadalupe en la tilma. La imagen pintada en la tilma era la seña que la Virgen

Bishop.

BISHOP: Oh, Juan! You were telling the truth! Forgive me for not believing you.

JUAN: Oh, Bishop, the Virgin looked just like this when I saw her on the hill.

BISHOP: Come, Juan, let us go and build a church for her. Let's build it high up on the hillside, just as she asked us.

CURTAIN CLOSES

NARRATOR: So the Bishop, with the help of Juan and his people, made a fine church for the Virgin of Guadalupe. Inside the church, they hung Juan's cloak with its picture of the Virgin, and they arranged the roses in front of it.

CURTAIN

SCENE FIVE

Epilogue

SETTING: The curtain opens again to show the two characters together in the church with the cloak hung over the altar and the roses displayed below.

NARRATOR: The church is still there today, and so is Juan's cloak. Everyone who goes to Mexico tries to visit that church. Mexican people everywhere love the name Guadalupe.

OPTIONAL: Many years after the Virgin appeared to Juan Diego, Father Hidalgo needed a flag for his people. The flag he chose was a large picture of the Virgin of Guadalupe. He chose this because he knew how much the Mexican people love her.

le mandaba al Obispo.

EL OBISPO: ¡O, Juan! ¡Era verdad lo que me dijiste! Perdóname por no haberte creído.

JUAN: Así vi a la Virgen en el cerro.

EL OBISPO: Juan, le haremos la iglesia a la Virgen; en el cerro, allí donde ella la quiere. Andale, vamos.

SE CIERRAN LAS CORTINAS

NARRADOR: Así es que el Obispo con la ayuda de Juan y de la gente le hicieron una hermosa iglesia. Dentro de la iglesia colgaron la tilma de Juan Diego. Junto a la tilma pusieron las rosas.

TELON

QUINTA ESCENA

Epílogo

DECORACION: Se abre el telón. Los dos personajes están en la iglesia con la tilma y las rosas.

NARRADOR: Hasta este día, allí se encuentra la iglesia y también la tilma de Juan Diego. Todos los que van a México visitan la iglesia de Nuestra Señora de Guadalupe. A mucha gente en México la gusta el nombre de Guadalupe.

OPCIONAL: Muchos años después de que se le apareció la Virgen a Juan Diego, el Padre Hidalgo quería un estandarte; sabiendo que toda la gente mexicana amaba mucho a la Virgen, hizo un estandarte de la Virgen de Guadalupe.

Virgin of Guadalupe Puppet Patterns[18]

JUAN DIEGO

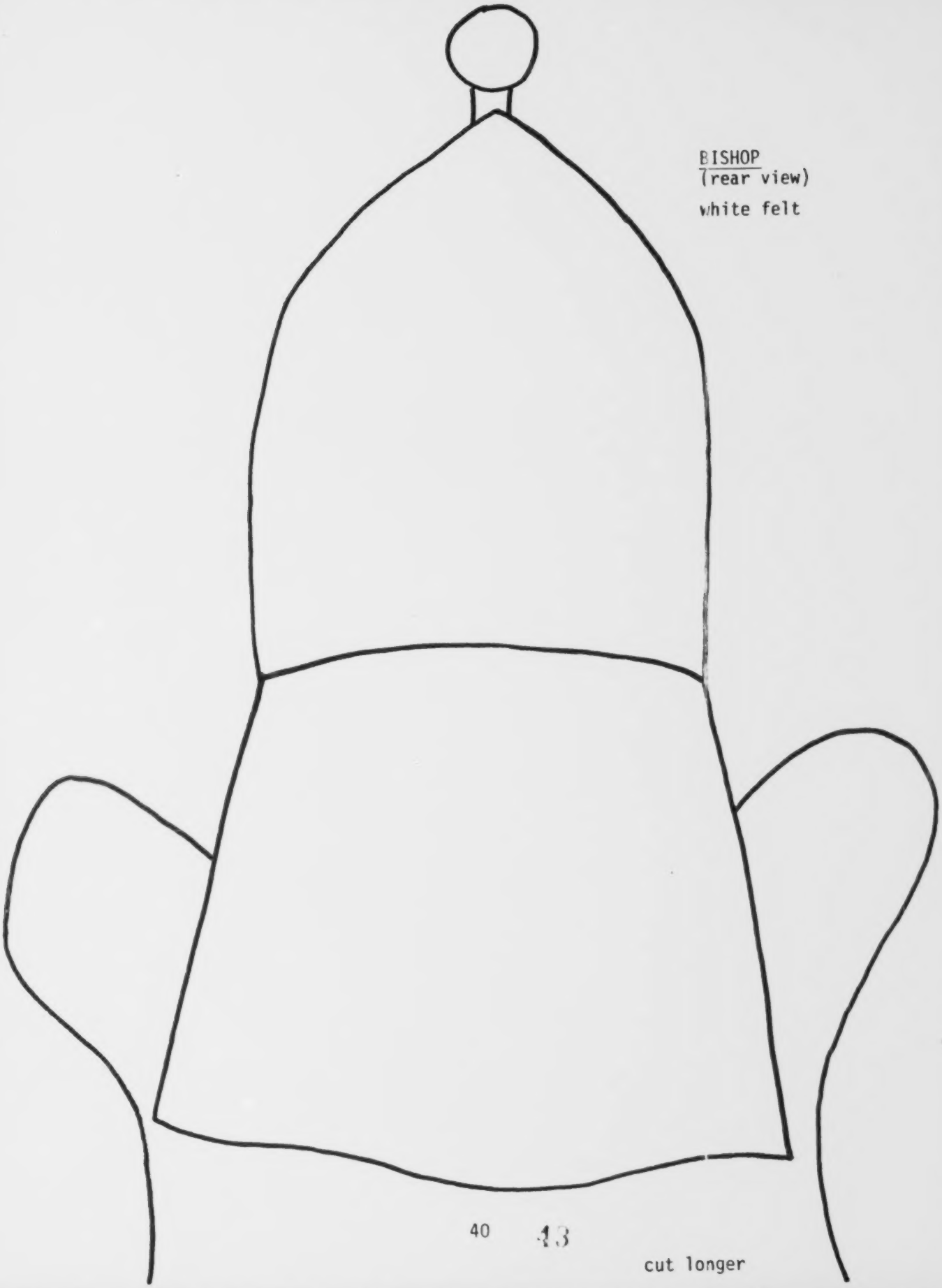
white felt
brown face
black wool hair

BISHOP

white felt
gold braid

42

cut longer



BISHOP
(rear view)
white felt

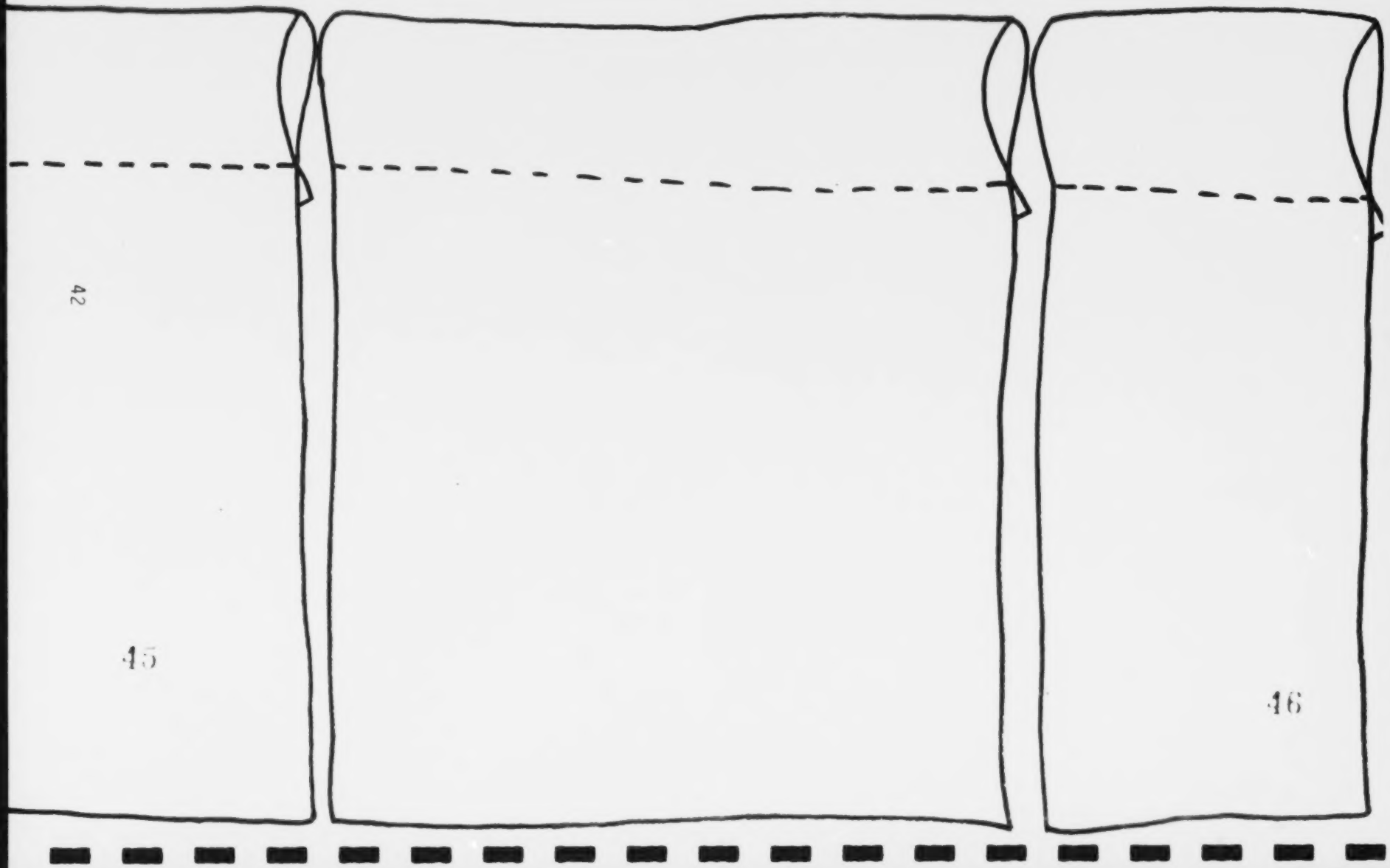
cut longer

THE VIRGIN OF GUADALUPE

light blue felt
brown face
outline cloak with embroidery silk
sew on sequins

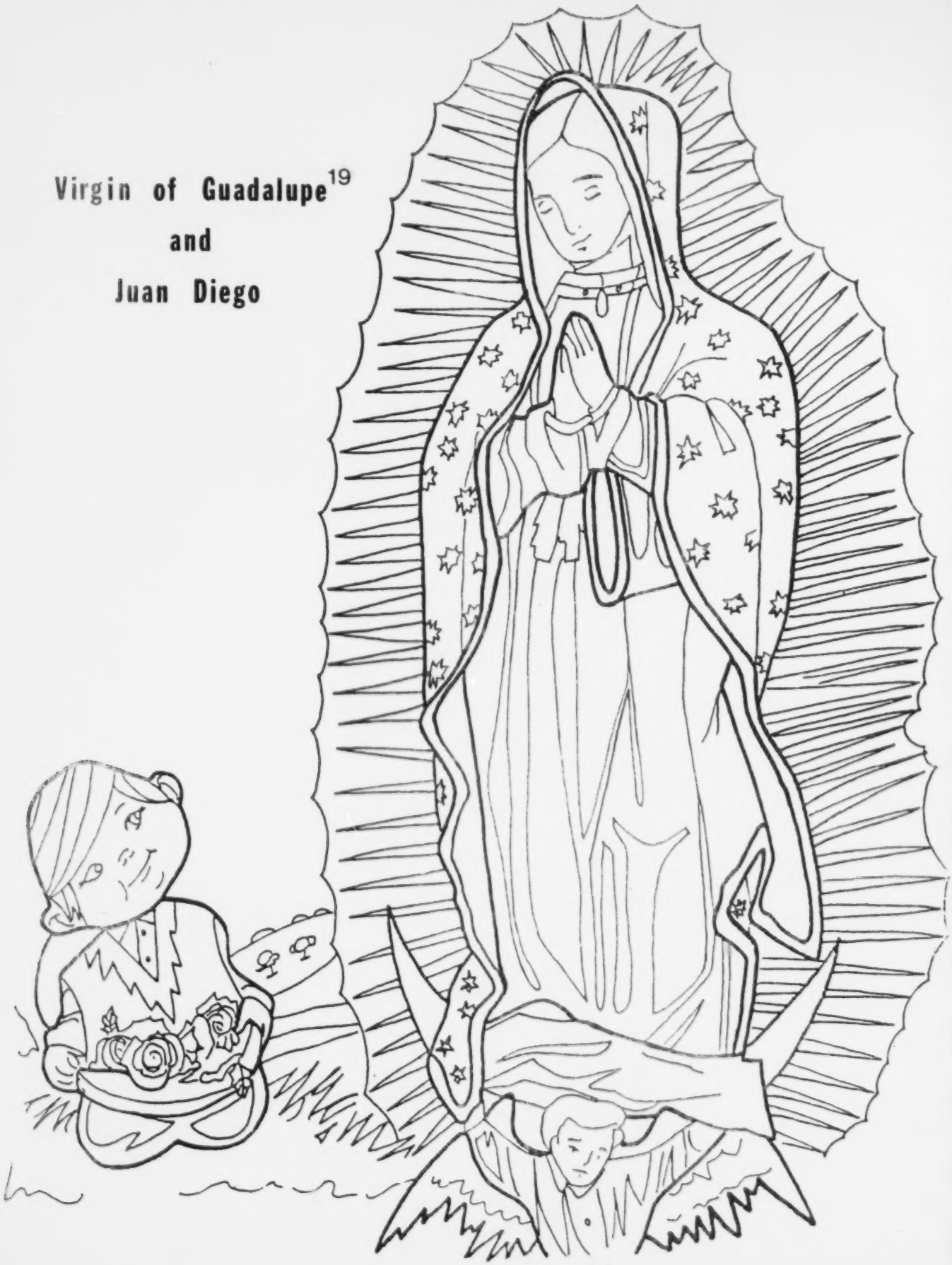
JUAN'S CLOAK

brown felt
string cord
Fold over the tops to make carriers for the cord.
Tie the cloak around his shoulders.



Picture of the Virgin to glue on Juan's cloak.
White Fellon colored with felt pens

Virgin of Guadalupe[19]
and
Juan Diego



LAS POSADAS

Significance

Las Posadas are held from December 16th to December 24th to usher in Christmas on December 25th. They are a nine-day introduction to Christmas.

Background Information

Spanish colonization in the New World, especially in Mexico, was a sudden and dramatic phenomenon. Soon after the conquistadores came the Spanish priests and friars whose job it was to christianize and thereby "save" the native population. A lasting testimony to the religious fervor of the colonizers is the multitude of churches found in Mexico today. Spanish policy was to build a church over the ruins of Aztec temples. Huitzilopochtli, the principal Aztec god, the god of the sun and war, continued to have a strong hold on the Indians.

In the 1590s, the Catholic priests decided it was highly inappropriate that their Indian converts, many of whom still clung unconsiously to pagan traditions, should worship their war god during the Christmas season. To prevent this, they began telling the story of the birth of Christ nine days before Christmas.

The Posadas (lodgings) commemorate the nine-day journey of Mary and Joseph from Nazareth to Bethlehem, during which they were refused lodging. They were finally permitted to stay in a stable because there was no place for them in the inn. The next day, the 25th of December, the Christ child was born.

Celebration

Relatives and friends, including adults and children, gather at a different house every night. A procession is formed outdoors and is led by two children carrying a small litter with the small figures of Mary, Joseph, and the baby. This group is called los peregrinos (the travelers) and all carry lighted candles and sing songs. They stop at the closed door of the house and ask in song for lodging. The people inside the house are called posaderos (innkeepers) and they answer in song, telling the peregrinos to go away. When the importance of the travelers is realized they are admitted. A celebration follows with plenty of food and music, culminating with the traditional piñata.

Las Posadas are celebrated throughout Spanish-speaking America.

Activities

1. Make a piñata and have the students break it.
2. Make a puppet "showing" with puppets of children. Make one of the puppets describe his dream about Christmas. Have other puppets try to guess in what country the Posadas took place.
3. Have a play in which a child from another country comes to celebrate Christmas in the Southwest.
4. Make Christmas cards and ornaments.
5. Invite other classrooms in the school to re-enact the Posadas.
6. Paint a mural in the hallway depicting Christmas in the U.S.A. with Santa Claus, Las Posadas, and El Día de los Reyes Magos.
7. Read "Nine Days to Christmas" by Evaline Ness. Have the students provide a different ending to the story.
8. Sing the song "Dale, Dale," which is sung when children strike the piñata. Write it and have the students illustrate the song.
9. Have the students make figures for nacimiento from clay.
10. Read La Navidad en el barrio by Jennie Galván.

Pedida de la Posada[20]

Asking for Lodging

(The English is a literal translation, not to be sung.)

The procession knocks on the door and sings this verse:

En nombre del cielo	In the name of heaven
Os pido posada,	I beg you for lodging,
Pues no puede andar	For she cannot walk,
Mi esposa amada.	My beloved wife.

Those inside, without opening, reply:

Aquí no es mesón,	This is not an inn,
Sigan adelante;	So keep going;
Yo no puedo abrir;	I cannot open;
No sea algún tunante.	You may be bad people.

The procession then sings this verse:

Mi esposa es María,	My wife is Mary,
Es Reina del Cielo,	She's the Queen of Heaven,
Y madre va a ser	And she is going to be mother
Del Divino Verbo.	Of the Divine Word.

Those inside open and sing this verse:

¿Eres tú José?	Are you Joseph?
¿Tu esposa es María?	Your wife is Mary?
Entren, peregrinos,	Enter, pilgrims,
No los conocía.	I did not know you.

All sing:

Entren, santos peregrinos, peregrinos,	Enter, holy pilgrims,
Reciban este rincón,	Please accept this corner,
No de esta pobre morada	Not of this poor dwelling
Sino de mi corazón.	But of my heart.

Music for Pedida de la Posada can be found in:

Ramboz, Ina W. Canciones de Navidad: Christmas Songs in Spanish. Skokie, Illinois: National Textbook Company, 1974.
This small paperback contains Christmas songs in Spanish. The order number is #7097-0. Write directly to National Textbook Company, 8259 Niles Center Road, Skokie, Illinois 60076.

QUICK REFERENCE LIST OF LATIN AMERICAN HOLIDAYS

January	*El Día de los Reyes	
	El Cristo de Esquipulas	Guatemala, El Salvador, Honduras
	Santa Ines	Mexico
February	Candelaria	Bolivia, Peru, Colombia, Mexico, Guatemala
	Pisa	Peru
	*Carnival	
March and April	San José	Haiti
	San Marcos	Mexico, Peru
	Vintage Festival	Argentina
	Lord of the Earthquakes (El Señor de los Temblores)	Peru
	São Benedito	Brazil
	*Holy Week (Semana Santa)	
May	Flores de Mayo	El Salvador
	Day of the Holy Cross	Argentina, Peru, Bolivia, Guatemala, El Salvador, Venezuela, Mexico
	Cinco de Mayo	Mexico
	San Isidro	Peru, Venezuela, Mexico
June	Día de San Juan	Paraguay, Venezuela, Mexico
	Día del Indio	Peru
	*San Pedro y San Pablo	
	Corpus Christi	Panama, Venezuela, Peru, Mexico
July	Pilgrimage of Sanit dé eau	Haiti
	Muerte del Señor San José	El Salvador
	Lunes del Cerro	Mexico
	Santiago	Peru, Guatemala, Dominican Republic
	Independence Day	Peru
August	Our Lady of Angels	Costa Rica
	Assumption	Mexico, Guatemala
	Homage to Cuahtémoc	Mexico
	Venezuelan Harvest Festival	Venezuela

September	Día de los Charros	Mexico
	16 of September	Mexico
	Chilean Independence Day	Chile
	Nativity of the Blessed Virgin	Peru
October	Festa de Luz	Brazil
	Día de la Raza	Dominican Republic
	Our Lord of Miracles	Peru
	Black Christ of Porto Bello	Panama
	Our Lady of the Rock	Brazil
November	*All Saints and All Souls Day	Peru, Guatemala, Mexico
	Virgen de Amparo	Bolivia
	Manger-yam	(voodoo ritual of Haiti)
December	Immaculate Conception	Mexico, Honduras
	Virgen de Guadalupe	Mexico, El Salvador
	San Esteban	Argentina
	Fiesta del Yancunu	Carib celebration in Honduras
	*Santos Inocentes	
	*Christmas	
	*New Years Eve	

*Major celebrations all over Latin America

NOTES

1. Jean Milne, Fiesta Time In Latin America, p.7
2. Ibid., p.8
3. Elisabeth Lambert Ortiz, The Complete Book of Mexican Cooking, p. 286
4. Fiestas y tradiciones, p. 15
5. University of California, Follow Through Project, Las Posadas, p. 29
6. Ibid., p. 32
7. Ibid., p. 34
8. Pharr-San Juan-Alamo School District, Cantando en Mi Valle de Colores, p. 41
9. Ibid., p. 40
10. Information and Materials to Teach the Cultural Heritage of the Mexican American Child, "The Meand of May 5th," p. 57
11. Milne, op. cit., p. 145
12. Center for Public School Ethnic Studies, Mexican Celebrations, p. 9
13. Pharr-San Juan-Alamo, op. cit., p. 37
14. Ibid., p. 36
15. Milne, op. cit., p. 37
16. Ibid., p. 181
17. Follow Through Project, op. cit., pp. 7-14
18. Ibid., pp. 87-93
19. Fiestas y tradiciones, op. cit., p. 2
20. Follow Through Project, op. cit., p. 27

Drawings by Gloria Moreno appear on pages 12, 15, 20, and 29 of this book. She is a teacher aide with the Title I Reading Program at Brooke Elementary School, Austin Independent School District, Austin, Texas.

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